

LYNN CHADWICK

CONJUNCTION

GEOFFREY CLARKE



Lynn Chadwick, 1964
Photo: Warren Forma



Geoffrey Clarke
welding 'Symbol', 1955

INTRODUCTION

I had the privilege of first meeting Geoffrey Clarke (1924-2014) whilst preparing for one of Pangolin London's first exhibitions to explore Modern British sculpture *Exorcising the Fear*. It was 2011 and as I took in the open skies and quiet rural landscape of deepest Suffolk, it was easy to feel the draw that had brought Geoffrey and his wife Bill to the small village of Hartest many years before. Geoffrey, a decade younger than Lynn Chadwick (1914-2003), was still in good health, drawing constantly and living in the Modernist style hangar he designed next to the field where his famous Brantly helicopter once landed.

Deteriorating health unfortunately made the meetings that followed over the next three years somewhat more difficult as memory and sight slowly began to fade. In one of our last meetings however there was a bright spark of lucidity when the conversation turned to Lynn Chadwick. It lasted only a few short minutes and ended in confusion when I looked perplexed by Geoffrey's question of what Lynn was up to now, but the glimmer of friendly interest and gentle rivalry was very much still present.

Sadly, I never had the pleasure of meeting Lynn Chadwick in person but by studying his work over the past eight years and enjoying the personal anecdotes from those that worked closely with Lynn as well as his friends and family it seemed that there were parallels in both Chadwick and Clarke's work and personality that were worthy of exploration and celebration in an exhibition.

Charisma, resourcefulness, dedication and pioneering spirit are all attributes that could easily be applied to both artists and from their prolific outputs it is clear that both had an indefatigable passion for sculpture and brought exacting standards to their making. But there was also a more private, sensitive side often perceived as gruff or arrogant that was more complex. Whilst both enjoyed basking in the glory days of British sculpture in the early 50s it was at their secluded rural outposts that they later felt most comfortable. For Clarke at Stowe Hill, Suffolk and Chadwick at Lypiatt Park, Gloucestershire they could be masters of their own domains and entirely focus on what they



(LEFT)
Geoffrey Clarke
Daedalus
1953, Iron on slate
54.5 cm high
Private Collection



(ABOVE)
Lynn Chadwick
Maquette for R34 Memorial
1958, Bronze
Edition of 9
35 cm high

did best without interference or the withering criticism of a still traditionalist London press.

At the root of their work was an instinct to construct rather than whittle away as the previous generation of Moore, Hepworth, Gill, Epstein and Skeaping had promoted. Perhaps it was their architectural backgrounds that encouraged this natural reaction against their predecessors combined with a post-war optimism to try new materials, develop a more meaningful visual language and explore new ground.

Welding opened the doors to these new territories and this exhibition begins in 1950, the year both Lynn Chadwick, Geoffrey Clarke and their fellow contemporary Reg Butler took the initiative to learn and improve their technique at the British Oxygen Company. Welding offered both artists the opportunity to make delicate works that still retained strength. For Chadwick this meant the mobiles he had been making for the architect Rodney Thomas could grow in scale and make the transition from design to fine art. For Clarke, welding meant an opportunity to explore in iron the symbolic figure of 'Man' that like his concurrent and prolific output of prints on the same subject, had a strong graphic quality. On a more practical level it also meant that both artists could establish their careers with impressive works without the financial concern of casting costs and were able to utilise everyday industrial materials or even scrap as seen in works such as Clarke's *Man*, 1954 and Chadwick's *Second Stranger*, 1956 or *Insider V*, 1963.

Commissions, competitions and biennales played an important part in both artists' stellar rise to sculptural stardom. Their commissions for the Festival of Britain in 1951 provided essential public exposure in advance of them qualifying for the Venice Biennale the following year. Over 8 million visitors enjoyed the exhibition in various parts along the South Bank and we are delighted to be able to show Clarke's *Maquette for Icarus* which has only recently been rediscovered and restored and whose large version adorned the interior of the Transport Pavilion.

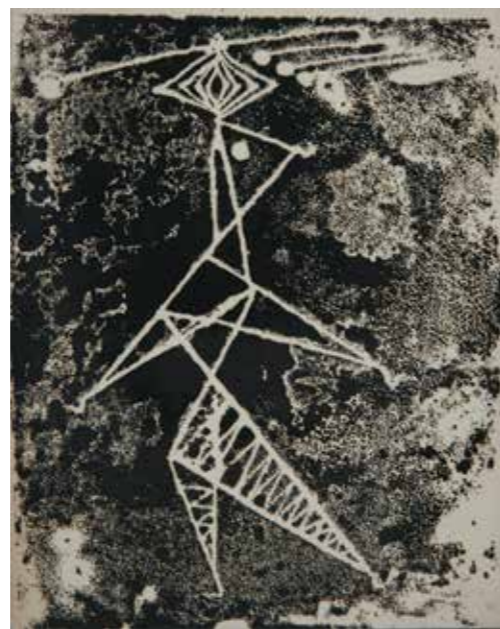
Clarke seemed to have a natural talent when it came to public commissions which was perhaps in part thanks to being involved in one of the largest British Post war commissioning projects whilst still a student: Coventry Cathedral. With Sir Basil Spence's backing Geoffrey soon found himself completing both public and ecclesiastical commissions the length and breadth of the country. In contrast Chadwick was not so fortunate and his run in with Lord Brabazon of Tara, who dubbed his commission to commemorate the transatlantic crossing of the airship R34 a 'diseased haddock', left Chadwick somewhat adverse to working with committees.

As well as textile design competitions both artists entered the Unknown Political Prisoner Competition held by the ICA. Exhibited together for the first time since 1953, it is exciting to have the opportunity to exhibit both Clarke and Chadwick's entries into this international competition. Receiving almost 3500 entries both artists took a protective approach to their maquettes; Chadwick surrounding an elevated central figure of importance with bare toothed sentries whilst Clarke protected his softly textured 'Man' figure in a pyramidal cage of iron.

(RIGHT)
Geoffrey Clarke
Study for Sculpture
1956, Sugar-lift
aquatint on steel
90 x 55 cm

(BELOW LEFT)
Lynn Chadwick
Study for Sculpture
1962, Monoprint
Unique
50 x 40 cm

(BELOW RIGHT)
Lynn Chadwick
Christmas Card
Sent to Clarke
in the early 1950s
Leeds Museums
& Galleries
(Henry Moore
Institute Archive)





(THIS PAGE FROM TOP)
Lynn Chadwick in the Main Hall
 at Lypiatt Park c. 1970
Geoffrey Clarke's New Room
 at Stowe Hill c. 1965

(OPPOSITE PAGE FROM TOP)
Lynn Chadwick, *Three Candle Holder I*,
 1995-6 Bronze, Edition of 100
Lynn Chadwick, *Pectoral*,
 1980, 18 ct Gold, Edition of 30
Geoffrey Clarke, *Pendant IV*,
 1969, Sterling Silver, Edition of 5

For both artists drawing and print making was an important aspect of their making process but in practice was carried out in almost opposite ways. Where Clarke would use a unique method of monotype on tracing paper to quickly sketch and plan sculptures, Chadwick preferred to draw in space with steel rod working instinctively to map out his forms and only after explored and re-evaluated his sculpture in two dimensions.

As Chadwick slowly began to fill in the planes of these delicate 'space frames' with sheet bronze or copper plate as in his graceful *Stabile with Mobile Elements*, 1950, and later with the gypsum and iron filings compound 'Stolit', Clarke began experimenting with carved polystyrene to cast aluminium and both artists found themselves grappling with maintaining lightness and poise with volume.

By his very process of casting Clarke succumbed more to solidity whereas Chadwick kept the tension between poise and volume with his signature spindly legs. Yet both continued to be fascinated by making work that held at its core simple geometric solids. Chadwick's figures and beasts were constructed with triangles and pyramids and no matter how abstract or geometric the form became they were imbued with an anthropomorphic 'attitude' seen here in *Maquette for Moon of Alabama, Skyscraper or Conjunction X*.

Clarke's exploration of sign and symbol took him on a journey that wound its way between the secular and ecclesiastical, the abstract and the figurative, refining and reducing form to simple shapes threaded on bars like *Four Slabs on a Plane I* or in a similar way to Chadwick animating shapes in the case of the *Post Inert Phase II* series.

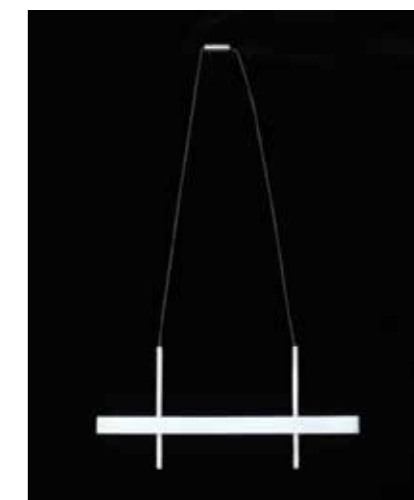
The '60s was also a time for both artists to turn their design prowess to establishing their homes which took no small amount of energy considering they had both bought large semi derelict country piles. But with their talent for making something from nothing and a keen eye for clean lines Chadwick and Clarke both designed much of the

furniture and furnishings in their homes bringing their sculptural aesthetic to functional purpose. This design aspect is illustrated in another highlight of the exhibition in the first ever loan of Clarke's candlesticks commissioned for Coventry Cathedral shown alongside Chadwick's candlesticks. These beautifully designed 'functional sculptures' highlight the ease with which Clarke and Chadwick traversed the disciplines of sculpture and design. In private they designed much of their surroundings to suit their own aesthetic from lights to tapered and heated dining tables, sunken bath tubs, hearths and terrazzo kitchens, and in public wall paper, textiles, jewellery and silverware.

Like many post-war sculptors the 70's proved a challenging period for both artists with figuration falling foul of favour for the abstract minimal constructions of Caro, Tucker, Kneale and King. With public commissions dwindling Clarke experimented with sensory perfumed sculpture and landscape art whereas Chadwick was more reluctant to deviate concentrating on the figure and in particular the couple.

Whilst it was the early decades of their careers that shared the most similarities in visual language the latter decades also encountered some of the same concerns such as a desire to refine form even further and experiment with other methods of construction. For Chadwick these took the form of the fabricated steel beasts whose flat planes threw back the light that the bronzes had often absorbed to give them a new vital energy, and reinvestigating the kinetic aspects of his early work in one of his last monumental sculptures *Ace of Diamonds*. For Clarke form was reduced until a lonely figure could be simply conveyed by a rectangular column and a sphere as seen in *Pilgrim*, 1994. Clarke also began using wood constructions alongside his aluminiums returning to the delicate fragility of his early irons.

And so in five decades it seems that elements of both artists careers had come full circle but the constant had been a disciplined determination to





(LEFT & OVERLEAF)
Geoffrey Clarke
Pilgrim
1994, Aluminium
Unique
123 cm long

(ABOVE)
Lynn Chadwick
with Pyramids in
the Drawing Room,
Lypiatt Park
Photo: David Farrell



make, provoke and explore. The exhibition only captures a tiny fraction of each artist's enormous *oeuvre* and I am particularly thankful to my co-curator Judith LeGrove's help in bringing together such a special list of works as well as for writing a fascinating essay which probes the crossover in Clarke and Chadwick's exhibiting career in much more detail. My thanks also go to the many lenders who have kindly lent their increasingly rare early iron pieces and brought an impressive museum standard quality to the show. Finally I'd like to thank the Clarke and Chadwick families for all their ongoing support and help with the exhibition. It may be that were they alive both Geoffrey and Lynn would have had something to say about showing in such close proximity but I hope you'll agree that by comparing and contrasting one often finds fresh discoveries in something you thought you knew well.

POLLY BIELECKA
Pangolin London





(LEFT)
Lynn Chadwick
*Stabile with Mobile
Elements*
1950, Brass wire,
copper & brass
triangles
Unique, 76 cm high
The Estate of
Lynn Chadwick

(RIGHT)
Geoffrey Clarke
Symbol
1951, Iron
22 cm high
Private Collection

CONJUNCTION

LYNN CHADWICK & GEOFFREY CLARKE

June 1950 was the hottest month of the year, temperatures peaking in London at 31°C. At Gimpel Fils' South Molton Street gallery, the wires, rods, balls and lozenges of Lynn Chadwick's mobiles quivered in front of geometric-abstract paintings by Kandinsky. In South Kensington, Geoffrey Clarke, a decade younger than Chadwick, feverishly assembled his second-year glass studies for a Royal College of Art show at the RBA Galleries. Still in June, both attended the two-week practical and theoretical British Oxygen Company welding course at Cricklewood, enabling Chadwick to progress beyond the relatively primitive constructions of his mobiles, and Clarke to translate his graphic ideas into iron.

Comparative exhibitions, such as this one, are fraught with danger. Will one artist eclipse the other? Will one prove more inventive, the other derivative? Why compare at all? The two communicated rarely after the early 1950s; Chadwick turning for artistic friendship to Kenneth Armitage, and Clarke to Robert Adams. Yet at the root of their 'rivalry' there was undoubtedly admiration and a common set of concerns, formal and aesthetic. It is these that this exhibition sets out to explore.

In Chadwick's 1950 Gimpel Fils exhibition was a slate and wire mobile, which Clarke acquired, possibly as a gift.¹ Clarke was captivated by this work, seeing it not as an abstract form but as a materialisation of his own, spiritual symbolism. The mobile's central shaft became a preacher or priest, whose limbs administered to his circling congregation – in fact the mobility of the structure suggested both simultaneity and ubiquity, a divine take on Boccioni's *Bottle in Space*. The attention





with which Clarke noted and absorbed Chadwick's invention is suggested by his etching *En Tout*, 1950, in which the head's features are arranged as spokes on a wheel, seemingly rotating between the spiritual and the terrestrial, the sun and the raincloud. Clarke appropriated Chadwick's form openly in *Function of the Church*, 1951, whose mobile preacher oscillates – gravely? playfully? – between chalices. Although his interest was less sustained than Chadwick's, Clarke also ventured into three-dimensional 'mobile' territory of his own in 1951, making a sculptural gate handle for the architect Rodney Thomas (an apparently risky affair involving a falling iron ball), a balanced *Head*, rotating *Infernal Machine* and two poised, abstract *Symbols*.

Chadwick and Clarke crossed paths constantly in the 1950s. Both exhibited at Gimpel Fils, one of London's leading dealers for avant-garde art. Both made sculpture for the Festival of Britain: Clarke contributing a glass and iron screen, *Icarus*, for the Transport Pavilion and thus

collaborating with Rodney Thomas, with whom Chadwick had worked on numerous design projects. Chadwick and Clarke both produced sculptures for the Unknown Political Prisoner competition (1952), the Tate's exhibition 'The Seasons' (1956), and the Arts Council's touring 'Sculpture in the Home'. And of course both



(ABOVE)
Geoffrey Clarke
Function of the Church
 1951, Sugar-lift
 aquatint on steel
 Edition of 50

(BELOW)
Geoffrey Clarke
Infernal Machine
 1951, Iron
 42 cm high
 Private Collection

(RIGHT)
Geoffrey Clarke
Study for Unknown Political Prisoner
 1952, Monotype
 Unique





(ABOVE)
Geoffrey Clarke
Icarus
 1951, Etching
 20 x 35 cm

(LEFT)
Lynn Chadwick
Untitled
 1955, Iron & glass
 86 cm high
 The Estate of
 Lynn Chadwick



were among the 'Young British Sculptors' selected for the 1952 Venice Biennale, a grouping thereafter stigmatised by Herbert Read's 'geometry of fear' descriptor. In between these public conjunctions were numerous, more private crossings.

Formally and materially the two appear closest in the early 1950s, nearest to their origin as artists. Clarke was the first to incorporate slab glass into heavily textured plaster reliefs, described as 'encrustations' by the critic Michael Middleton.² Chadwick, though, was the first to use glass in the round, as 'found' crystals clasped by the insectile claws of the *Inner Eye* series (1952–3). This presentation recalls the mounting of precious stones by jewellers, and would recur in the work of silversmith/designer Louis Osman, with whom Clarke worked on several commissions – each involving glass. Choosing to work in iron, the sculptors share a vocabulary of rods, points and angles, deployed flexibly, attentively, to suggest anything from the demure eyelashes of a fawn (Clarke, 1951) to the defensive, barbed ribs of an alien creature (Chadwick, *Untitled*, 1955). Their work also shows an enduring fascination with the triangle, pyramid or cone. Chadwick's triangles provide stability as tripods, or accrete as diamonds in the faceted planes of figures or beasts. Clarke used the cone structurally as a cage (the *Unknown Political Prisoner*) or support (*Stations of the Cross*), but also to symbolise threat (jagged outcrops in his etchings). By 1956 Clarke's trio of *Sirens* defiantly combined concrete-faceted pyramids with the kinesis of Chadwick's mobiles: their iron heads intended to turn in the wind, emitting 'plaintive intriguing sounds' from concealed brass reeds. The iron armature of the *Sirens'* pyramids is in



fact the closest approximation to Chadwick's use of iron filled with Stolit – an intimation of sinews braced beneath the skin. Surfaces mattered to both artists, although critics responded differently to their aged, often calcined appearance. Lawrence Alloway and Robert Melville saw iron as a return to the handcrafted tradition of William Morris, while Michael Rothenstein felt it suggested 'slow, tortured corrosion', questioning what patina time could actually add.³ Rothenstein had a point: it was iron and Stolit's vulnerability to moisture, and the delicacy of Clarke's late welded iron (e.g. the *Fish* series of 1954), that propelled the two artists towards bronze and aluminium.

The sixth Battersea Park open-air exhibition, in 1963, was a chance to break free from the taxonomy of strangely tormented figures produced by once-young British sculptors. Chadwick put forward *Two Winged Figures*, 1962, in industrial, painted sheet steel – his most radical variation on the theme of the *R34 Memorial*. Clarke parried with his new casting technique, and his largest, free-reclining aluminium sculptures to-date: the *Battersea Group*, 1962. Yet as a snapshot of British sculpture, the display at Battersea spoke volumes. Semi-figurative works huddled in a hollow near the entrance gate, under the surveillance of Moore's *Standing Figure (Knife-edge)*; Chadwick's abstraction was placed at one remove, Clarke's at two removes (and behind a tree), with the most outlying position accorded to Anthony Caro's yellow-girdered *Mid-Day*.

(ABOVE LEFT)
Geoffrey Clarke
Sirens, 1955
at Stowe Hill,
Suffolk

(ABOVE RIGHT)
Geoffrey Clarke
Study for Siren
c.1955, Monotype
Unique

(RIGHT)
Geoffrey Clarke
Battersea II
1962, Aluminium
Unique
319 cm long

It might have seemed that Chadwick and Clarke had finished with iron, although this would prove far from the case. Clarke's revisiting was brief (in the early 1980s, to complete unfinished pieces). Chadwick, however, continued to produce working models from iron and composition, as well as a single, self-contained series of sculptures quite unlike anything else. In the summer of 1962 Chadwick had taken part in 'Sculpture in the City' at Spoleto, where he collaborated with Italsider steelworks to make *Two Winged Figures* (shown at Battersea). David Smith, meanwhile, worked from a disused screw factory at Voltri, transmuting scrap metal to sculpture – 27 works in 30 days – with which he populated the amphitheatre and streets of Spoleto. The following, snow-bound winter of 1962–3, Chadwick burnt a farm wagon for firewood, welding its fittings into some 28 works (trumping Smith's total by one). The strange personages of these sculptures, such as *Insider V*, evoke Clarke's decade-earlier *Symbols for Man*, though their bloodline is quite different: Chadwick (like Smith) drew spontaneously with iron, whereas Clarke brought to life pre-existing graphic ideas. Questions of lineage had repeatedly vexed these sculptors, Chadwick denying prior knowledge of Calder's mobiles, and both Chadwick and Clarke that of González's welded sculpture. Nonetheless, with Smith, and these later works of Chadwick's, a liberating transfer of energy seems clear.

'British Sculpture in the Sixties', at the Tate in 1965, placed Chadwick and Clarke again side-by-side in a review of national achievement.





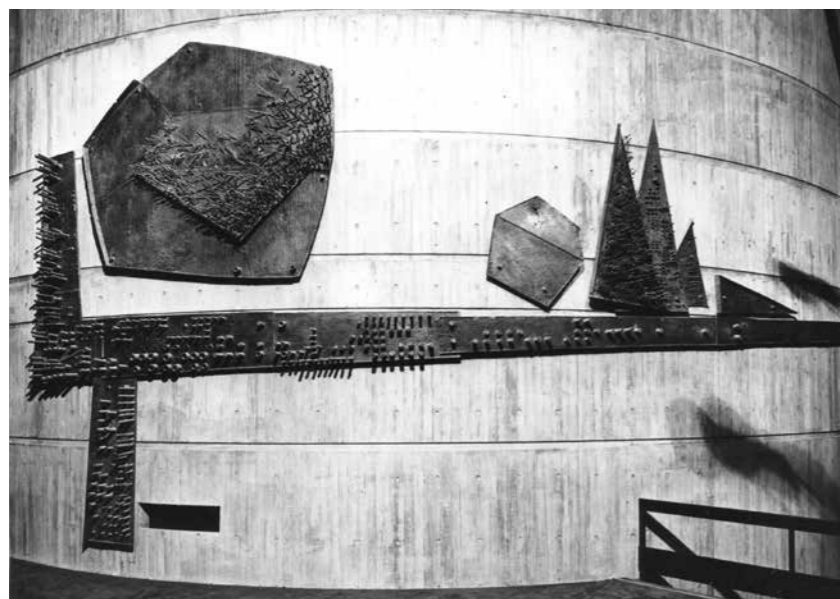
(LEFT)
Lynn Chadwick
Insider V
1963, Welded Iron
Unique
156 cm high
The Estate of
Lynn Chadwick

(ABOVE LEFT)
Geoffrey Clarke
Symbol for Man VII
1953, Iron on
Aluminium base
Unique
26.5 cm high
Private Collection

(ABOVE RIGHT)
Geoffrey Clarke
Man
1953, Iron
Unique
40.5 cm high
Private Collection



This time juncture was signalled on a wider scale, with some young sculptors corralled in the Whitechapel's 'New Generation' show, and others from the RCA (accused collectively of having 'squirted their flabby products from a toothpaste tube ... licking them into shape and leaving them to harden'), perhaps thankfully, in the Arts Council Gallery.⁴ The interesting point about the Tate show was that artists were asked to choose the sculptures they felt best represented their work from the '60s. Chadwick submitted two figures, *Trog* and *Watcher V* (1960–61), the abstract, conical *Split* (1965), and a rare architectural relief, *Maquette for Manchester Sun* (1963), the latter providing direct comparison with Clarke's commissions (such as the Nottingham Playhouse relief of 1963). Clarke entered *Battersea II* as well as two examples of newer work, *Two Troughs and Flat Bar II* and *Block with Eight Pieces*, 1964, both of which would be included in his imminent Redfern Gallery exhibition. The catalogue listed Clarke's last solo exhibition as 1955 (by far the laxest record amongst contributors) and, when interviewed, he admitted that until six months ago his work had been '100 per cent commissions'.⁵ The contrast with Chadwick's profile could hardly be greater. It would be compelling to probe further the exhibiting and selling careers of these two artists, the intertwining of process and replicability, the use of sculpture as propaganda by the British and Arts Councils, not to mention Clarke's almost separate career as a commissioned architectural sculptor. It would be diverting also to explore Chadwick's and Clarke's more offbeat creations (candlesticks, jewellery, medals, textiles), their humour (so often evident in their sculpture), their titles, interest in flight and their relation to contemporary culture (music or dance for Chadwick, design for Clarke). These will have to wait.



Time and the critics' pursuit of novelty did no favours for either artist, although both continued to simplify and vary their forms with impressive inventiveness. The pyramid, in Chadwick's hands, became variously an angular, pierced form, an architectonic series in coloured Formica, or the head of a female figure. Clarke's pyramids sprouted tubes, became the landscape-hazards of his pilgrims, or the maquette for *Past, Present, Future* – a monumental, geometrically emblazoned triumvirate in aluminium. The figure never strayed far from either artist's imagination, whether in pairings interacting in dance (Chadwick), or as archetypal opposites who incline, almost imperceptibly, one towards the other (Clarke). A shared instinct for movement – real, captured momentarily, or suggested through the dynamism of an abstract form – is perhaps the surprising conclusion of these artists' conjunction.

JUDITH LEGROVE

FOOTNOTES

¹ Chadwick's *Mobile* (1950) is now in the collection of the Henry Moore Institute Archive (Leeds Museums and Galleries).

² M.H. Middleton, 'Art', *The Spectator* (18 April 1952).

³ Lawrence Alloway, 'Britain's New Iron Age', *Art News* (June–August 1953), 19–20; Robert Melville, 'Exhibition: Painting and Sculpture', *Architectural Review* Vol.117 No.669 (March 1955), p.199, and 'Lynn Chadwick', *Quadrum* No.2 (November 1956), p.97; Michael Rothenstein, [Review of Paris exhibitions], *Art News & Review* (15 Nov 1952).

⁴ Nevile Wallis, 'Steel, Bronze and Plastic', *The Spectator* (19 March 1965).

⁵ Elizabeth Claridge, 'Not so much a sculptor, more a poet engineer', *Daily Telegraph Magazine* (19 February 1965), p.24.

(ABOVE)
Geoffrey Clarke
Nottingham Playhouse:
Wall Relief
1963, Aluminium

(RIGHT)
Lynn Chadwick
Maquette III for
Manchester Sun
1963, Aluminium
Edition of 2
61 cm diameter
The Estate of
Lynn Chadwick





CATALOGUE



(PREVIOUS PAGE)
LYNN CHADWICK
Untitled
1952, Iron & coloured
glass, Unique
52 cm high
The Estate of
Lynn Chadwick

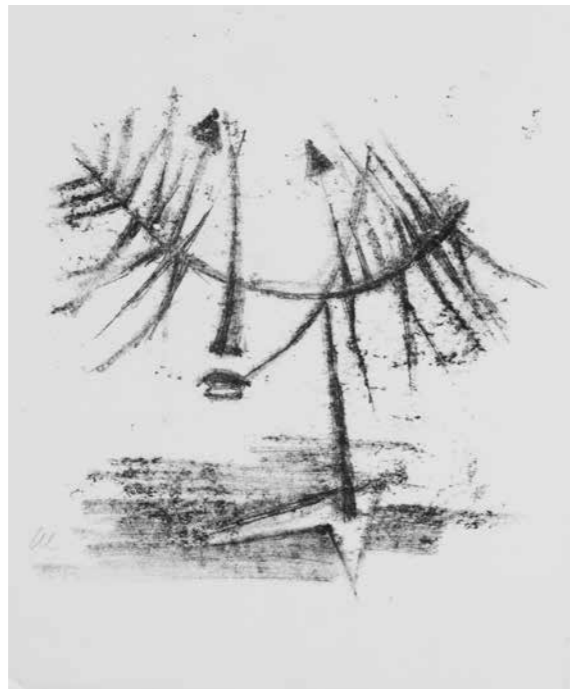
(ABOVE)
GEOFFREY CLARKE
Symbol
1951, Iron
22 cm high
Private Collection

(RIGHT)
GEOFFREY CLARKE
Head
1952, Iron on stone
12.5 cm high
Private Collection





LYNN CHADWICK
Maquette II Inner Eye
1952, Iron & glass
Unique
28 cm high
The Estate of Lynn Chadwick



GEOFFREY CLARKE
Untitled
c.1951, Monotype
Unique

GEOFFREY CLARKE
Fawn
1951, Iron
Unique
10 cm high
Private Collection





GEOFFREY CLARKE
Maquette for Icarus
1950, Iron
Unique
42 x 55 cm
Private Collection



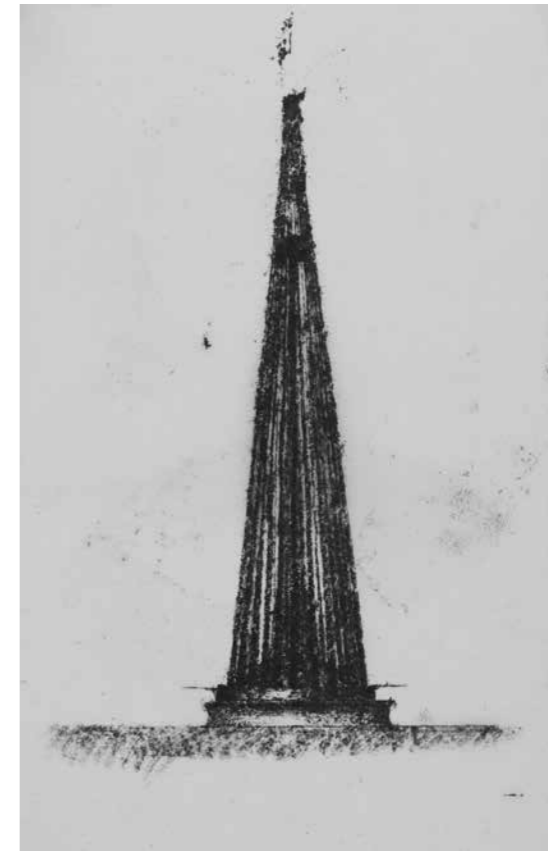
LYNN CHADWICK
Untitled
1955, Iron & glass
86 cm high
The Estate of
Lynn Chadwick







(LEFT)
GEOFFREY CLARKE
*Maquette for Unknown
Political Prisoner
Competition*
1952, Iron & bronze
Unique
44 cm high
The Sherwin Collection



(ABOVE)
GEOFFREY CLARKE
*Sketch for Unknown
Political Prisoner
Competition*
1952, Monotype
Unique

(PREVIOUS PAGE)
GEOFFREY CLARKE
Stations of the Cross
1952, Iron & brass
Unique
160 cm long
Private Collection



LYNN CHADWICK
*Maquette for Unknown
Political Prisoner*
1952-3, Welded iron
Unique
43 cm high
The Estate of Lynn Chadwick

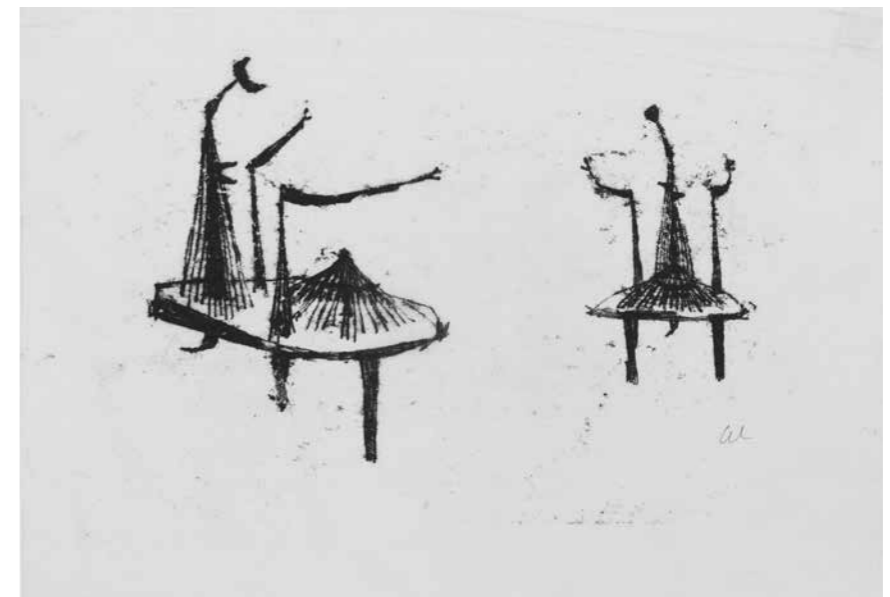




LYNN CHADWICK
Dance III
1955, Bronze
Unique
53 cm high



GEOFFREY CLARKE
Symbol for Man VII
1953, Iron on
Aluminium base
Unique
26.5 cm high
Private Collection



GEOFFREY CLARKE
*Sketches for Symbol
for Man Series*
1953, Monotype
Unique



LYNN CHADWICK
Second Stranger
1956, Bronze
Edition of 9
47 cm high





LYNN CHADWICK
Standing Figure
1956, Bronze
Edition of 9
31 cm high



GEOFFREY CLARKE
Warrior
1956, Ink & wash on paper
Unique
152.5 x 72 cm

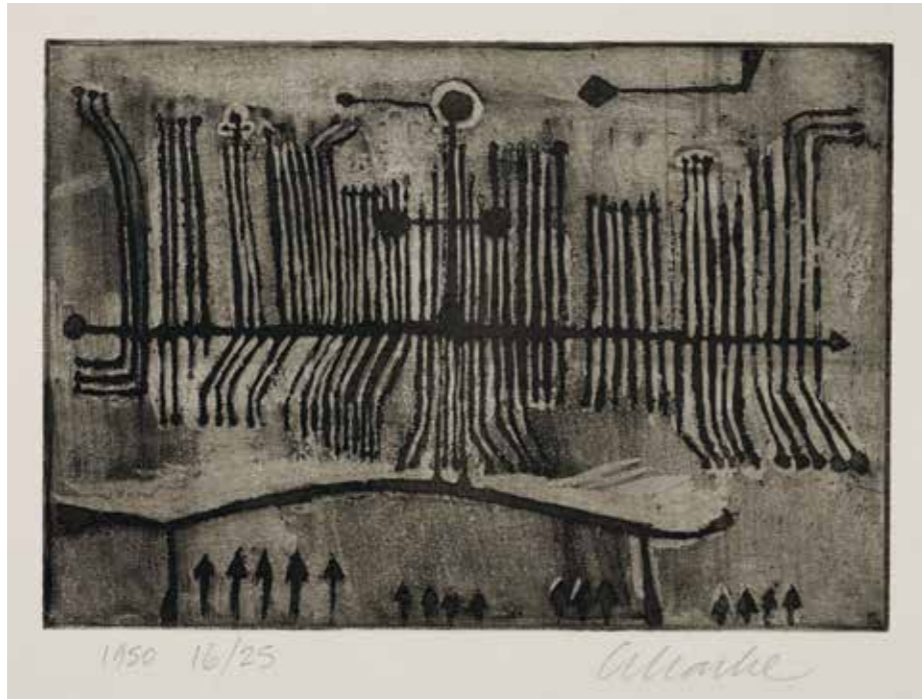
GEOFFREY CLARKE
Man
1954, Iron
Unique
28.5 cm high



GEOFFREY CLARKE
Symbol for Man XV
1954, Brazed steel
Unique
23 cm high



GEOFFREY CLARKE
Symbol for Man XIV
1954, Brazed steel on aluminium
Unique
12 cm high



GEOFFREY CLARKE
Man
1950, Sugarlift aquatint
on steel
Edition of 25
17 x 25 cm

LYNN CHADWICK
Insider V
1963, Welded Iron
Unique
156 cm high
The Estate of
Lynn Chadwick



LYNN CHADWICK
Maquette II for R34 Memorial
1958, Bronze
Edition of 9
35 cm high





GEOFFREY CLARKE
Façade
1958, Bronze
Edition of 4
29 cm high



LYNN CHADWICK
Maquette III Moon of Alabama
1957, Bronze
Edition of 4
28 cm high
The Estate of Lynn Chadwick



LYNN CHADWICK
Skyscraper
1957, Bronze
Edition of 9
65 cm high



LYNN CHADWICK
Fish III
1958, Bronze
Edition of 9
66 cm long







(PREVIOUS PAGE)
GEOFFREY CLARKE
Four Slabs & Plane I
1964, Aluminium
Unique
140 cm long

(ABOVE)
GEOFFREY CLARKE
Four Slabs & Plane I
1964, at Stowe Hill,
Suffolk (mid-1960s)

(ABOVE RIGHT)
GEOFFREY CLARKE
BP Maquette
1965, Aluminium
Edition of 6
44 cm long

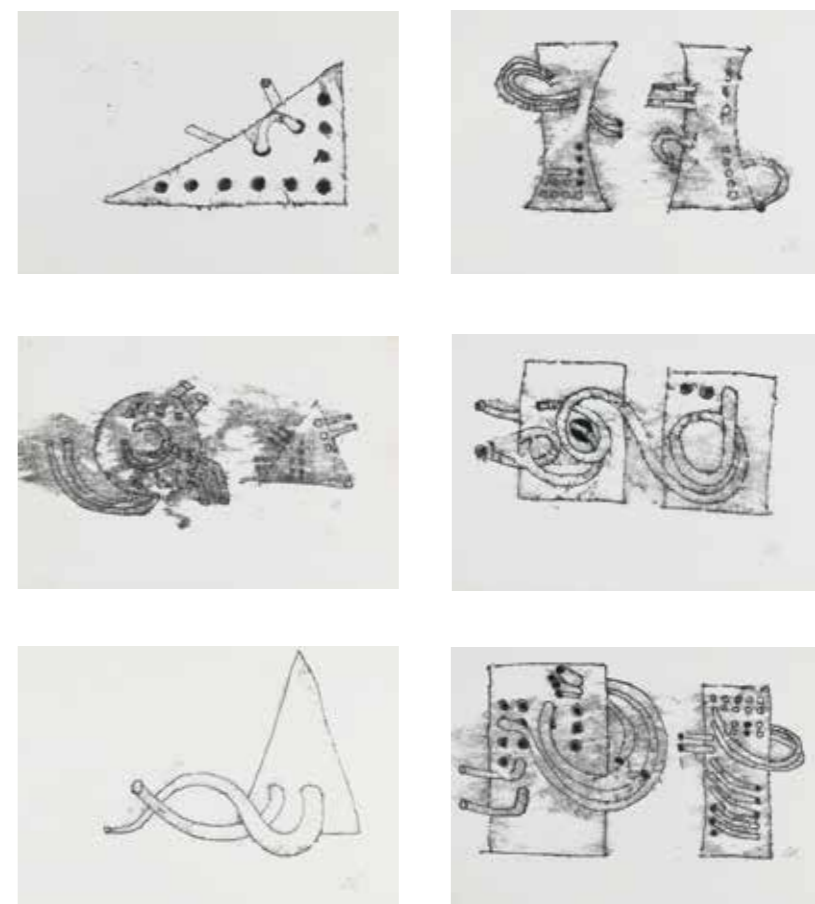
(RIGHT)
LYNN CHADWICK
*Maquette III for
Manchester Sun*
1963, Aluminium
Edition of 2
61 cm diameter
The Estate of
Lynn Chadwick

LYNN CHADWICK
Conjunction X
1964, Bronze
Edition of 4
71 cm high
The Estate of Lynn Chadwick





(LEFT)
GEOFFREY CLARKE
Post Inert Phase II Disc
1968, Aluminium
Edition of 6 (only one cast)
157 cm long



(ABOVE)
GEOFFREY CLARKE
Sketches for Post Inert Phase II Series
1968, Monotypes
Unique



GEOFFREY CLARKE
Plateau III
1965, Aluminium
Edition of 4 (only one cast)
180 cm diameter



GEOFFREY CLARKE
Pilgrim
1994, Aluminium
Unique
24 cm long

LYNN CHADWICK
Pyramids II
1965, Bronze
Edition of 4
65 cm high



LYNN CHADWICK
Ace of Diamonds II
1986-96, Welded Stainless Steel
Edition of 10
100 cm long





GEOFFREY CLARKE
Coventry Cathedral Candlestick
1958, Nickel bronze and glass
Unique
81 cm high
Dean and Canons of Coventry Cathedral



LYNN CHADWICK
Three-Branched Candelabra
1983, Bronze
Edition of 150
36 cm high



GEOFFREY CLARKE
Towards a Constant
1985, Aluminium
Unique
91 cm high



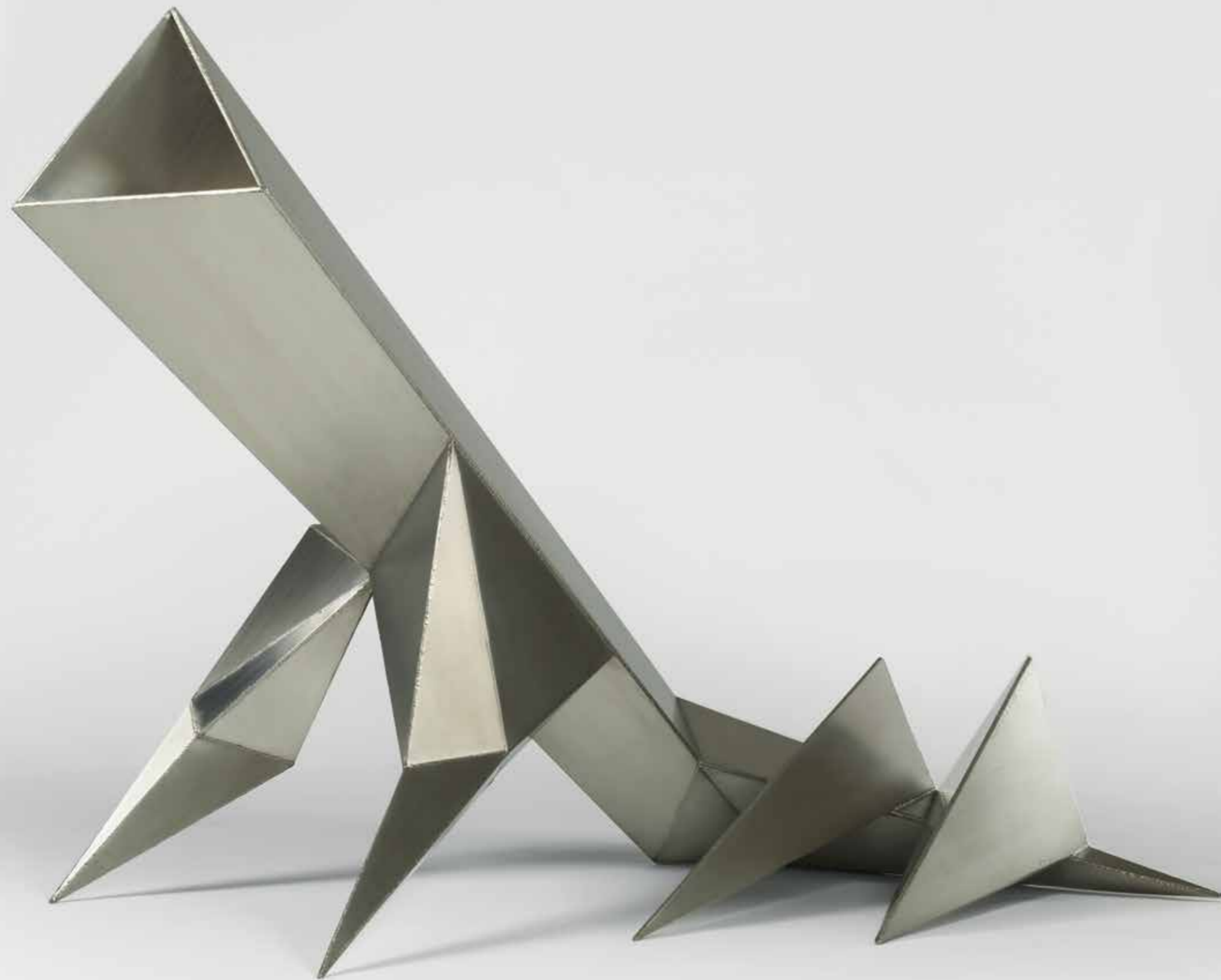


LYNN CHADWICK
Maquette IV Walking Cloaked Figures
1978, Sterling Silver
Edition of 20
9 cm high

GEOFFREY CLARKE
Jersey Airport: Past Present Future
Maquette
1996, Aluminium
Unique
53 cm high



LYNN CHADWICK
Rising Beast II
1990, Welded stainless steel
Edition of 6
108 cm high





LYNN CHADWICK
Sitting Couple on Bench
1990, Bronze
Edition of 9
211 cm wide

LYNN CHADWICK

SELECTED BIOGRAPHY & RECENT EXHIBITIONS

- 1914 Born Barnes, London
- 1937 Begins working as an architectural draughtsman for architect Rodney Thomas
- 1941-44 Pilot in Fleet Air Arm, Royal Navy
- 1944-49 Returns to work for architect Rodney Thomas, London
- 1947 First mobile shown at the '*Builder Trade Exhibition*', London
- 1950 First one-man show at Gimpel Fils, London
- 1951 Exhibits at the Festival of Britain, South Bank, London
- 1952 Exhibits at the XXVI Biennale, Venice with Reg Butler, William Turnbull, Eduardo Paolozzi, Kenneth Armitage, Robert Adams, Bernard Meadows & Geoffrey Clarke
- 1953 One of the 12 semi-finalists for *The Unknown Political Prisoner* International Sculpture Competition organized by the Institute of Contemporary Arts, London – awarded honorable mention
- 1956 Wins the International Prize for Sculpture, XXVIII Biennale, Venice
- 1958 Moves to Lypiatt Park, Gloucestershire
- 1959 Wins first prize, III Concorso Internazionale del Bronzetto, Padua
- 1960 Signs two year contract with Marlborough Fine Art, London
- 1961 Exhibits *Hors Concours*, 1961, at VI Biennale de Sao Paulo, Brazil
- 1962 Prize winner at VII Esposizione di Bianco e Nero, Lugano
Artist in residence at Ontario College of Art, Toronto
Invited by Italsider S.p.A., Genoa, with Alexander Calder and David Smith to carry out and open air sculpture project for the Festival dei Due Mondi, Spoleto
- 1963 Receives Carborundum Company's Sculpture Major and Minor Awards to produce a circular sculpture in fibreglass, *Manchester Sun*, for the front of the Williamson Building for Life Science, University of Manchester
- 1964 Appointed Commander, Order of the British Empire (CBE) in the New Year Honours
- 1965 Elected member of the Accademia di San Luca, Rome
Elected member of the Accademia Fiorentina delle Arti e Disegno, Florence
- 1971 Opens his own foundry at Lypiatt Park
- 1984 Commissioned by the British Art Medal Society to design a medal, *Diamond*, struck by the Pobjoy mint for the BAMS
- 1985 Created Officier, Ordre des Arts et des Lettres, France
- 1988 Invited by the Director of the XLIII Venice Biennale to contribute bronze, *Back to Venice*, 1988, in special international sculpture survey
Appointed the Order of the Andreas Bello – First Class, Venezuela
- 1989 Appoints Rungwe Kingdon of Pangolin Editions to cast all his work

- 1989 Begins to place sculpture in Toadsmoor Valley, adjoining Lypiatt Park
- 1993 Awarded Commandeur, Ordre des Arts et des Lettres, France
- 1995 Made Associate of the Academie Royale de Belgique, Belgium and Honorary Fellow, Cheltenham and Gloucester College of Higher Education
Officially Retires
- 1998 Awarded Honorary Fellow, Bath Spa University College, Bath
- 2001 Elected a Senior Royal Academician, Royal Academy of Arts, London
- 2003 25th April, Lynn dies at Lypiatt Park. He is buried at the Pinetum.
Lynn Chadwick: Exhibition, Tate Britain, London
- 2004 Awarded the Goldhill Award for Sculpture, Royal Academy of Arts
- 2006 60th Anniversary Show, Gimpel Fils, London
- 2007 *Lynn Chadwick, Prints and Maquettes*, Gallery Pangolin
- 2009 *Out of the Shadows, Unseen Sculpture of the 1960's by Lynn Chadwick*, Gallery Pangolin & Pangolin London
- 2010 *Crucible*, Gloucester Cathedral, Gloucester
- 2011 *Lynn Chadwick: The Couple*, Pangolin London
- 2012 *Exorcising the Fear: British Sculpture from the 50s and 60s*, Pangolin London
- 2013 *Giants in Sculpture*, Stadtische Museen, Heilbronn, Germany
- 2014 *Crucible 2*, Gloucester Cathedral, Gloucester
Sculpture in the Home, Pangolin London
- 2015 *Lynn Chadwick Retrospective*, Florence, Blain Southern
Lynn Chadwick: draughtsman, Gallery Pangolin

SUGGESTED RESOURCES

- Lynn Chadwick, Sculptor: With a Complete Illustrated Catalogue 1947-2003*, Dennis Farr, Eva Chadwick; Fourth Edition, Lund Humphries, 2014
- Lynn Chadwick*, Michael Bird, Lund Humphries, 2014
- Lynn Chadwick Out of the Shadows- Unseen Sculpture of the 1960s*, Rungwe Kingdon & Edward-Lucie-Smith, Pangolin, 2009
- Lynn Chadwick: The Couple*, Rungwe Kingdon, Pangolin London, 2011
- Lynn Chadwick*, Dennis Farr, Tate, London, 2004
- Chadwick: The Artists and his Work*, Paul Levin, 1988, Leiden, The Netherlands
- Chadwick*, Edward Lucie-Smith, Lypiatt Studio, 1997
- Lynn Chadwick, Art in Progress*, Alan Bowness, Methuen, London, 1962
- Chadwick, in Modern Sculptors*, Josef Paul Hodin Zwemmer, London, 1961
- Lynn Chadwick, in Artists of Our Time*, Herbert Read, Künstler Unserer Zeit, IV, Bodensee-Verlag, Amriswil, Switzerland, 2nd edn. 1960

GEOFFREY CLARKE

SELECTED BIOGRAPHY & RECENT EXHIBITIONS

1924	Born Darley Dale, Derbyshire
1941–2	Studies at Preston and Manchester Schools of Art
1943–6	War service with RAF
1947–8	Studies at Lancaster School of Art
1948–52	Studies stained glass at Royal College of Art
1951	<i>Icarus</i> (iron and glass relief) for Festival of Britain
1952	Exhibits at Venice Biennale; solo exhibition at Gimpel Fils, London; Iron sculpture for Time Life building, London
1952–3	Competitions for 'Unknown Political Prisoner' and 'Football and the Fine Arts'
1953–8	Nave windows for Coventry Cathedral
1954	Moves to Stowe Hill, Hartest, Suffolk. Sets up foundry for forged iron
1955	Solo exhibition at Gimpel Fils, London
1956	<i>Warrior</i> aquatints printed at Atelier Lacourière, Paris
1958/9	First works cast using expanded polystyrene and aluminium
1959	Aluminium relief, <i>Extraction and Refining of Oil</i> , for Castrol House, London. Tapestry for Surra Palace, Kuwait
1960	Stained glass for Lincoln Cathedral Treasury
1960–61	Open-cast reliefs for P&O liners <i>Oriana</i> and <i>Canberra</i>
1961	Aluminium and glass windows for Church of the Ascension, Crownhill, Plymouth, and Ipswich Civic College; bronze sculpture for Thorn House, London
1962	Sculptures for Coventry Cathedral (High Altar cross and candlesticks, Crown of Thorns, Flying Cross), Newcastle University, Bishop Otter College Chichester
1963	Screens for Guards' Chapel, London. Exhibits at Battersea Park
1964	<i>Cast in a New Mould</i> (Shell film about Clarke's casting technique)
1965	Exhibits at Tate Gallery and Arts Council. Solo exhibition at Redfern Gallery. <i>Torii</i> and <i>Plateau</i> series of sculptures
1966/7	<i>Triunii</i> and <i>Uniforge</i> commissioned by Federal Land Bank, St Paul, Minnesota
1968–73	Head of Light Transmission and Projection Department, RCA
1968	<i>Post-Inert Phase</i> series of sculptures. <i>A Sculptor's Manual</i> (with Stroud Cornock). Gates for Civic Centre, Newcastle
1969–71	<i>Landscape Investigation</i> series of sculptures
1970	Elected ARA
1972	Exhibits in 'British Sculptors '72', Tate Gallery
1973	Series of medals. Gates for Churchill Archive, Cambridge
1974	Aromatic sculptures
1976	Elected RA. Pulpit, font and altar for All Souls, Langham Place. <i>Ladder</i> series.

1981	<i>Cumbrian Project</i> , landscape relief series
1982–3	Sculpture for York House, Pentonville Road, London
1984	<i>Pyramus</i> and <i>Thisbe</i> medals, <i>Tankman</i> series
1986	<i>One and One</i> series, <i>Bang, Bang, Britannia</i>
1988–92	<i>Extension</i> series (paintings with aluminium relief figures)
1994	<i>Pilgrim</i> series. Solo exhibition at Yorkshire Sculpture Park. Touring exhibition: 'Geoffrey Clarke: Symbols for Man' to Wolsey Art Gallery, Ipswich; Herbert Art Gallery and Museum, Coventry and Pallant House, Chichester.
1999–2003	<i>Artist</i> series (wooden constructions and prints)
2000	Solo exhibition at Fine Art Society, London. Commission for Millennium Wood, Hartest, Suffolk
2002	Exhibits in 'Henry Moore and the Geometry of Fear', James Hyman Fine Art
2003–4	Solo exhibitions at Strand Gallery, Aldeburgh; touring exhibition: 'Geoffrey Clarke: Aesthetic Detector' (Bury St Edmunds and Derby)
2006	Solo exhibition (prints) at Fine Art Society, London
2011	Solo exhibition at Linton Court Gallery, Settle
2012	Exhibits in 'Exorcising the Fear' and 'Sculptors' Drawings', Pangolin London. <i>Geoffrey Clarke: a sculptor's prints</i> by Judith LeGrove (Sansom & Company)
2013	<i>Geoffrey Clarke: A Decade of Change</i> , Pangolin London
2014	<i>Sculpture in the Home</i> , Pangolin London
2014	October 30th, Geoffrey dies aged 89, Bury St Edmunds, Suffolk

SUGGESTED RESOURCES

- Lawrence Alloway 'Britain's New Iron Age', *Art News* (NY), Vol. 52 No. 4 (June–August 1953)
- Peter Black *Geoffrey Clarke: Symbols for Man. Sculpture and Graphic Work 1949–94* (London: Lund Humphries, 1994)
- Peter Black *Geoffrey Clarke RA* (London: Fine Art Society, 2000)
- Tanya Harrod *The Crafts in Britain in the 20th Century* (Yale: Yale University Press, 1999)
- J. P. Hodin *Geoffrey Clarke: maker of art, Studio* (May 1963), pp 210–215
- J. P. Hodin *Geoffrey Clarke: Recent Sculptures 1965* (London: Redfern Gallery, 1965)
- Judith LeGrove, *Geoffrey Clarke: A Decade of Change*, Pangolin London, 2013
- Judith LeGrove *Geoffrey Clarke: a sculptor's prints* (Sansom & Company, 2012)
- Edwin Mullins 'Sculpture Out of Air', *Sunday Telegraph* (29 December 1963)
- Shell Chemical Company *Expanded Polystyrene in Art* (London: Shell Chemicals U.K., 1965)
- W. J. Strachan *Towards Sculpture: Maquettes and Sketches from Rodin to Oldenburg* (London: Thames and Hudson, 1976)
- Cast in a New Mould* (Shell film, 1964), 35 mm, colour, 10 mins, by Alan Fabian (camera), Alvin Bailey (editor), Michael Heckford (director) and Adrian Cruft (composer)

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Kings Place
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E: gallery@pangolinlondon.com

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